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describing the wonderful ways of Providence, and that the angels around His throne cannot pierce His depths. This ends the second portion.

The third part opens with an air, by Nitocris (in F minor), a lamentation for Babylon. Daniel then enters, and in a highly descriptive recitative, explains the handwriting on the wall. Then follows what is probably one of the finest airs in the oratorio (in C minor), by Daniel, wailing for mighty Babylon; this is succeeded by a march of the Persians (at a distance), the subject the same as the march in the overture; this march is then made the accompaniment to an exulting chorus, describing the coming of the great deliverer of a captive people. Another prayer is then introduced from Belshazzar to Belus, which is followed by a grand double chorus (in C major), of Israelites and Persian soldiers, hurling defiance to the foe, and shouting a nation's overthrow. To this succeeds a beautiful air (in G minor), by an Israelitish woman, describing the sinner's fear of God's avenging hand; which is followed by a lovely chorus (in B flat) of Israelites ascribing praise to God, and imploring His grace to sin no more. There are three several subjects, beautifully worked out, in this chorus. Next comes a grand soprano song (in F major), by an Israelitish maid, which may truly be said to be the gem of the piece, descriptive of the exulting feelings of the Israelites at the prospect of once again beholding their ancient glory around imperial Salem's towers, and offering thanks to God for

"Having rent the tyrant's chain,  
And sworn to Judah sway again."

The oratorio is brought to a conclusion by a grand chorus (in D major) with soli for the principals—"Awake! put on thy strength, O Zion!" ending with a grand fugue on the word "Hallelujah!" This fugue is worthy of Handel; the subject of the first part of the chorus is interwoven with it, the whole being worked out with consummate skill and judgment, and bearing the impress, throughout every bar, of a master-mind in this most difficult branch of musical composition.

#### THE PERFORMANCE.

Mrs. Sunderland sustained the soprano part in her usual brilliant and pleasing style. She gave with exquisite taste the following pathetic theme, descriptive of an Israelitish maid lamenting that she could no more enjoy the dear scenes of her native land:—

"No more on Jordan's banks we stray."

Mrs. Sunderland also gave, with great tenderness and pathos, the following beautiful song, descriptive of the feelings of an Israelitish maid at the prospect of again beholding her beloved country, in which Mrs. S. was rapturously applauded and honoured with an encore:—

"And shall we then again behold  
Imperial Salem's towers rise."

Mrs. Winterbottom, in the limited part that she took in the performance, sustained the contralto in her usual excellent style. Mr. Graham and Mr. Sanderson acquitted themselves, on the whole, very creditably. Of the choruses we can scarcely speak in terms of too much praise. Blackburn has long been noted for excellence in this respect. Several of the chorusses were given, on Thursday night, with a unity and force which we have rarely heard equalled.

The band engaged on Thursday evening was excellent, and the various players appeared to do their utmost to render the fullest effect to the composition.

The oratorio was brought to its *dénouement* shortly after ten o'clock, having occupied about three hours in the performance, during which the audience listened with breathless attention, and appeared highly gratified at the rich musical treat that had been afforded them.

We have been induced to notice the present, as well as other musical performances which have been given elsewhere, at greater length than usual, being confident that

in so doing we are affording aid to a larger development of the practice of music, more especially of a sacred character, amongst the manufacturing portion of the community. We are wishful to defend the study and practice of this delightful art from the misapprehensions that have arisen on the subject, engendered chiefly by that spirit of utilitarianism which is still abroad amongst us, and which has ever been so antagonistic to everything connected with the fine arts. The formation of such choral societies as exist in many of the towns of Lancashire and Yorkshire may be hailed as so many evidences of an increasing appreciation of the refined and beautiful, which is gradually developing itself in the minds of the working people. The operative will find many sources of enjoyment in the practice of such music as may be obtained in connexion with every choral society: in this he will find the sure source of both instruction and enjoyment, and probably not unfrequently a solace to many cares. Who, amongst us, after having listened to the sublime outpourings of *Israel in Egypt* or the *Messiah*, has not felt himself a wiser and a better man? And whilst the charms of music, when wedded to the truths of scripture, can thus fall with such a chastening influence upon the spirit, it is surely felt to be one of the best and richest gifts of an all-wise Providence, to cheer and sustain man in his earthly pilgrimage.—*Abridged from the Blackburn and East Lancashire Guardian.*

#### Brief Chronicle of the last Month.

**THE HARMONIC UNION.**—The first concert of the series proposed to be given by this new association, took place on the evening of the 17th. A prominent feature in the prospectus of this promising institution, is the fostering aid contemplated to be extended to native talent. In accordance with this design, therefore, a new oratorio, *Joseph*, by Mr. Charles Horsley, was performed on the occasion—the interpretation of which was preceded by the "National Anthem," and a motett (No. 6), by J. S. Bach. It is scarcely necessary to inform our readers that we are precluded by our plan of entering into minute or elaborate criticism, but we may be allowed to remark that the work is one of great skill in construction—its style that of Mendelssohn; its principal short-coming is the want of melody. The beautiful history of Joseph is but imperfectly felt and treated by the librettist, and to this may in some measure be traced the deficiency we have pointed out. The Union, in having secured the services of Mr. Benedict, may be considered fortunate; under him the orchestra proved itself completely efficient.

**THE NEW PHILHARMONIC SOCIETY.**—The second season of this junior society is now announced. Dr. Wylde is retained as one of the conductors; but Berlioz's name is absent from the scheme. A celebrated German composer is alluded to as likely to be engaged in a similar capacity; this allusion is to Dr. Spohr. The erection of a new music hall in the vicinity of Cavendish-square is also mentioned, in which the concerts of the society are to be held in a couple of years. The absence of Berlioz will doubtless be felt as a serious drawback; a misunderstanding in connexion with this distinguished composer has been the cause, we understand, of the withdrawal of Mr. Beale from the direction of the society.

**OBITUARY.**—Among the members of the profession who have been gathered to their fathers during the month just completed, is a name well known to all who have taken an interest in church music—we allude to Mr. Moxley, for thirty years organist of the parish church of St. Paul, Covent Garden. A thoroughly-educated musician, as well as a performer of first-rate ability, Mr. Moxley upheld the dignity of his office by a manly and independent, yet courteous and gentlemanly discharge of his duties; and it is a satisfaction to the writer, who for

for some years was engaged with him in a literary-musical pursuit, to state that as a gentleman, a scholar, and a man, he has found none who surpassed the friend to whose memory these lines are addressed.

**EAST LONDON GLEE AND MADRIGAL UNION.**—This society was formed a short time since in the vicinity of Poplar, under the direction of Mr. C. Robinson; the first performance took place on the 8th, at the Lecture Hall, Poplar, on which occasion, Locke's music in *Macbeth* was followed by a choice selection of glees, madrigals, songs, duets, and choruses, by the best masters.

**THE WHITTINGTON CLUB.**—The second concert of this prosperous institution was held on the 25th November, when a miscellaneous selection of music was performed by a select company of vocalists, under the direction of Mr. G. A. Cooper—the conductor being Herr Anschuetz.

**THE CONGREGATIONAL PSALMODY SOCIETY** will hold a meeting on the 31st of the month—too late for a notice in our columns this month.

**THE SURREY HARMONIC SOCIETY.**—This society gave Handel's *Messiah* on the 29th ultimo, at St. George's School Room, Borough Road. The principal vocal parts were allotted to Miss Eppy, Miss R. Cummings, Mrs. W. Dixon, Mr. Thomas Humphreys, and Mr. H. Barnby. The choruses were executed in a style which reflects great credit upon the society, and gave evidence of careful training. This was the second performance of the society, which has been established only a few months, and under the direction of Mr. J. J. Cayley.

**THE PHILHARMONIC SOCIETY**, holding its meetings at Shaftesbury Hall, Aldersgate Street, gave a performance on the 21st. The *Messiah* was the oratorio selected, and its performance reflected credit upon the body of amateurs who assembled for the purpose, under the direction of Mr. Essex; Mr. W. H. Essex presided at the organ. The terms of subscription to this society are extremely low—affording a good opportunity of practice for the million.

**NEW GLEE AND MADRIGAL UNION.**—Mr. G. Gray (of Her Majesty's Chapel Royal) has instituted a new glee and madrigal union; he intends giving performances, assisted by Miss E. Lyon, Mr. Cummings, Mr. Howe, and Mr. H. Barnby, in various parts of the country; he commenced by giving a concert at the King's Arms Assembly Rooms, on the 22nd.

**EASTERN HARMONIC SOCIETY.**—This society, on December 20th, gave its annual performance of the *Messiah* to a crowded audience at Poplar, under the direction of Mr. C. Robinson. The band and chorus were complete in every department, and deserve much praise for the able manner in which they (a body of amateurs) performed the whole of the oratorio. The society is in a very prosperous condition, both for its musical abilities, and also with respect to the funds.

**HARP SOIREEs.**—The amateurs and lovers of the harp, have been lately attracted to some matinées at Messrs. Erard's, by the performance of some new compositions for that instrument. The formation of these ré-unions originated with Mr. T. H. Wright, assisted by Herr Oberthür, Messrs. Boleyn, Reeves, and H. J. Trust. A grand national quartet for four harps, and a very effective duet from "Les Huguenots," both composed by Oberthür, were performed with great success, and afforded much gratification to a large and fashionable company present.

**MANCHESTER.**—Dr. Bexfield has recently paid a visit to Manchester; he was invited to attend the annual dinner of the Ardwick Gentlemen's Glee Club. Dr. Bexfield's glee, which gained the prize a few months ago, was warmly encored. The usual choir was in attendance, with Mr. B. Seed, as conductor. At a subsequent part of the evening, the chairman presented to Dr. Bexfield, on

behalf of the composers, complete scores of Mr. Jackson's *Deliverance of Israel*, and Mr. Glover's oratorio, *Jerusalem*. The chairman announced the possession of a sum entrusted to him for another prize-gee.

**ISLINGTON SUBSCRIPTION CONCERTS.**—On Tuesday evening, Dec. 14th, Messrs. Wesley and Shoubridge gave the first of a series of four glee and madrigal performances, at the Concert-rooms, Upper-street, Islington. Miss Mes-sent, Miss Wells, Mr. T. Young, Mr. Montem Smith, Mr. Lawler (and a madrigal choir of about thirty voices), were the performers. Mr. Wesley played two pieces from Mendelssohn's "Lieder ohne Worte."

**THE LATE HEREFORD FESTIVAL.**—We are informed by a correspondent, whose authority is indisputable, that the collection for the charity amounted to £900, a much larger sum than was expected.

**CHATHAM.**—A correspondent from Chatham thus writes:—"Every town now has its amateur musical classes. I had the pleasure of attending one established in this town, and heard its performance at the School-room. The first part comprised a selection from the *Messiah*. Mr. Whitehead then gave a most interesting explanation of the science of music, and musical sounds; after which, a further selection from the oratorios of *Samson* and *Judas Maccabeus* was performed. The class I refer to is under the leadership of Mr. Wiffin, and the entire performance was highly creditable both to his talent and that of the members of the class."

**MANCHESTER.**—The St. Cecilia Choral Society held its first general meeting on the 5th of November. We extract the following paragraph from the prospectus, to shew the object and intention of the Society:—"The committee have much pleasure in reporting to this meeting, that the society now established for the practice of choral music, consist of 116 singing members. They consider this circumstance to afford strong evidence that the want of such an association is felt in Manchester, and that the opportunity, which we fortunately possess of securing the assistance and guidance of so distinguished an artist as Mr. Hallé, is properly appreciated here."

**BURY CHORAL CONCERTS.**—The second concert of the first season was held on the 28th ult., in the Town Hall. The principal vocalists were Mrs. Sunderland, Mr. Edward Spark, and Mr. Wrigley; Mr. R. Hacking, jun., was the pianist and conductor.

**LYNN MUSICAL UNION.**—The reputation of this popular society was more than sustained in the second *soirée* of their second season, held on Thursday night, at the Albion-hall, before a crowded audience of the members and their friends. In their second programme, as in the first, the management have fully redeemed their pledge to give at each concert a grand choral work, as nearly complete as their resources would allow, and they could hardly have better catered for their audience than by selecting the ever popular *Creation*, by Haydn. We cannot refrain from singling out for especial commendation, the Rondo by Mendelssohn, performed by Mr. George Sothern, with orchestral accompaniments. A more judicious and musician-like selection could not have been made by a society which like this aims at the elevation of musical taste; and we must thank Mr. Sothern as well for his selection, as for the appreciation shown in his intelligent execution of this beautiful work.—*Abridged from the "Lynn Advertiser."*

**LEEDS.**—The Madrigal and Motet Society gave an interesting evening on the 24th Dec., of carols and other Christmas music. The society has the advantage of Mr. W. Sparks as its conductor.

**GLOUCESTER CHORAL SOCIETY.**—The members of this society gave a performance of sacred music on the 2nd of December. A selection from *Eljah*, and a miscellaneous

part, comprised the entertainment. The selection from *Elijah* was preceded by "The Dead March" in *Saul*. The performance was under the direction of Mr. Amott.

**MEYERBEER.**—The committee of the Dublin Exhibition for 1854 have applied to Meyerbeer to furnish them with an ode to be performed upon the inauguration of their scheme.

**ROSSINI.**—This distinguished composer has recently accepted the presidentship of the Cercle Lyrique, at Marseilles.

**ROYAL ACADEMY OF MUSIC. — KING'S SCHOLARSHIP EXAMINATION.**—The examination of the candidates for the vacant king's scholarship took place at the above institution on Monday last. The board of examiners consisted of Mr. Potter (principal), Sir Henry Bishop, Messrs. Goss, Lucas, Sterndale Bennett, Blagrove, and Howell. The successful candidates are, Miss Janetta Aylward, and Mr. Henry Baumer. The young lady is sister to Mr. W. H. Aylward, who was elected to the king's scholarship in 1850. The following were especially noticed:—Miss Rosina Bentley, and Mr. Louis Schroeder. The following received high commendation:—Misses Sadler, Spiller, Matilda Hales, R. P. Lyne, S. Marie James, and Eliza Ann Hughes; and Messrs. J. W. Pew, W. Pettit, and T. Watson. The number of candidates was thirty-six in all, of which only half were pupils of the institution, the others comprising aspirants for this high academical honour from all parts of the kingdom.

## ADVERTISEMENTS.

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